

VI. Quartetti,  
Op. III.

per imitazione d'Arcangelo Corelli.  
a.

Due Violini, Violoncello e Basso.  
[3. e 4. — e la 6<sup>a</sup>, e 7. Parte.]

di William Topham;  
K. a.

Trigetto Primer — 11. 13.



Topham, W.

[Signat.] Six Sonatas... Opera Terza.

Violin I, Tromba I

K. M. A.

Topham's  
Opera Terza.

Violino  
Tromba I<sup>a</sup>

*[Handwritten: 1717]*

# SIX SONATA's

*Five in Four & a Sixth in 7 Parts*

Compos'd

*In Imitation of  
Archangelo Corelli*

BY



*W<sup>m</sup> Topham* M.A.

Opera Terza.

LONDON,

*Printed for J. Walsh Servant in Ordinary to her Majesty and  
P. Randall at  $\frac{1}{2}$  Harp & Hoboy in Katherine Street near Somerset House  
in  $\frac{1}{2}$  Strand & J. Hare at  $\frac{1}{2}$  Viol & Flute in Cornhill near  $\frac{1}{2}$  Royall Exchange*



# VIOLINO PRIMO

I

## SONATA

I

Grave

Allegro

Adagio

Vivace

I



# VIOLINO PRIMO

2

## SONATA II

Grave

Vivace

Adagio

Allegro

# VIOLINO PRIMO

3

## SONATA III

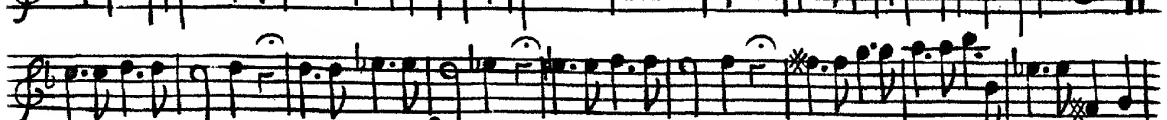
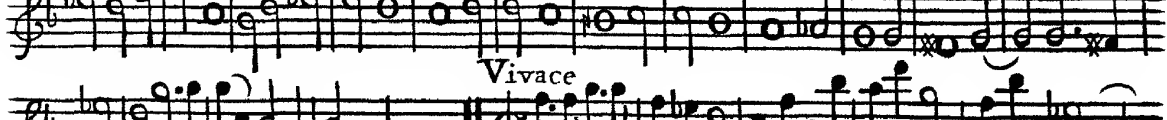
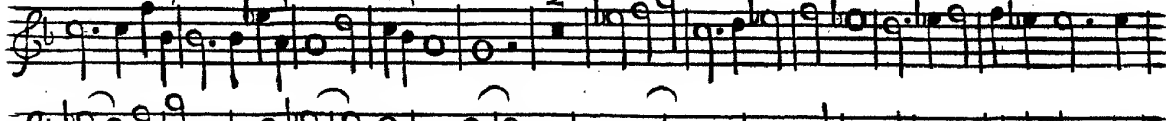
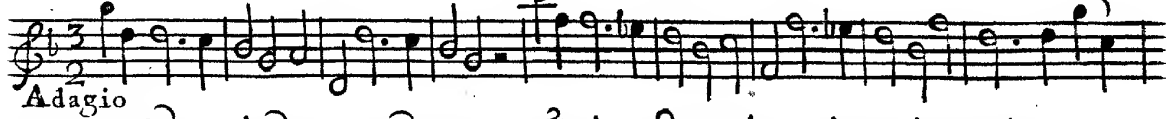
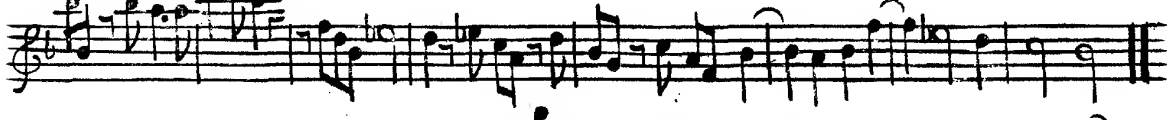
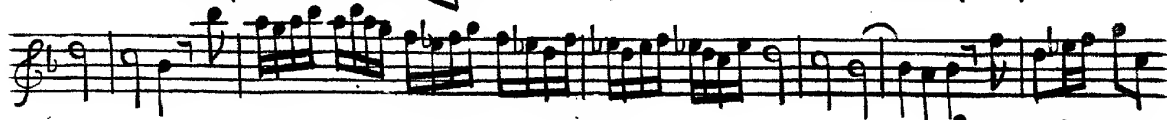
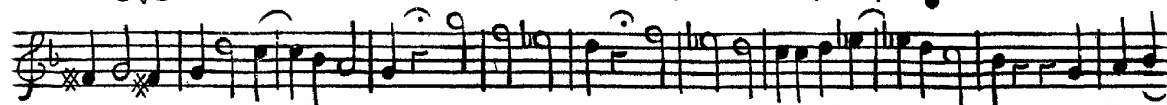
The musical score is written for a single violin and consists of three movements. The first movement is in C major, 2/4 time, and is marked 'Vivace'. It begins with a first position fingering (I) and features a series of eighth and sixteenth notes. The second movement is in C major, 3/2 time, and is marked 'Adagio'. It begins with a first position fingering (I) and features a series of quarter and half notes. The third movement is in C major, 2/4 time, and is marked 'Allegro'. It begins with a first position fingering (I) and features a series of eighth and sixteenth notes. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat).



# VIOLINO PRIMO

4

## SONATA IV



## SONATA

## VIOLINO PRIMO

5

*Grave*

*Allegro*

*Adagio* *Adagio*

*Vivace*

*I*



# VIOLINO PRIMO

6

## SONATA VI

Vivace

# TROMBA PRIMO

6

## SONATA VI

Vivace

Measures 1-9 of the Vivace section. The music is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth note patterns. Measure 9 ends with a double bar line.

Measures 10-24 of the Slow section. The tempo changes to 'Slow' and the time signature to 3/2. The music consists of half notes and quarter notes. Measure 24 ends with a double bar line.

Measures 25-39 of the Allegro section. The tempo changes to 'Allegro' and the time signature to 6/8. The music features a mix of eighth and sixteenth notes. Measure 39 ends with a double bar line.

Measures 40-49 of the Adagio section. The tempo changes to 'Adagio' and the time signature to common time (C). The music is characterized by wide intervals and a slower pace. Measure 49 ends with a double bar line.

Measures 50-59 of the Adagio section. The music continues with a similar slow, melodic style. Measure 59 ends with a double bar line.

Measures 60-69 of the Adagio section. The music concludes with a final melodic phrase. Measure 69 ends with a double bar line.

Four empty musical staves at the bottom of the page, likely for additional parts or rehearsal marks.



A Catalogue of English and Italian Musick for Violins and Flutes Printed for I. Walfsh and Randa

MUSICK for  
two FLUTES

	s	d
Crofts Sonatas	3	0
Fingers Sonatas	3	0
Courtivills Sonatas	3	0
Paisibles Sonatas	3	0
Gasperinis Aires	2	0
6 Sonatas for 2 Flutes &c	3	0
Aires by 8 Masters	1	6
Kremerbergs Aires	1	6
Overtures in Camilla Arfinoe	1	6
Overtures in Pyrrhus &c	1	6
Pyrrhus Aires for 2 Flutes	3	0
Clotilda's Aires	3	0
Pepusch Aires for 2 Flutes	3	0

SONATAS for two  
FLUTES and a BASS

	s	d
Per 1 <sup>st</sup> Collection	3	0
Per 2 <sup>d</sup> Collection	3	0
Corellis 1 <sup>st</sup> & 2 <sup>d</sup> Collection	3	0
Corbets Sonatas	4	0
Bononcinis Aires	3	0
Aires by Welldon & others	3	0
Aires in Camilla	3	0
Romanos Sonatas	3	0

SOLOS and AIRES for a  
FLUTE and a BASS

	s	d
Corellis Solos	4	0
Fingers & Purcells Solos	4	0
Pepusch Solos	4	0
Tophams 1 <sup>st</sup> and 2 <sup>d</sup> Set each	3	0
Overtures & Aires with a Bass	3	0
Demoivers Aires with a Bass	1	6
Pepusch 2 <sup>d</sup> Solos	4	0

AIRES for a  
single FLUTE

Demoivers Aires	1	0
Scotch Aires	1	0
Cox Aires	1	0
The 1 <sup>st</sup> & 2 <sup>d</sup> Division Flute	2	6
Preludes & Sibells by all M <sup>r</sup>	2	6
Books of Instructions &c	1	6
A new Flagelet Book gamut &c	1	6
Mock Trumpet Books each	1	0
Select Lessons for a Flute	1	6

SONATAS and Aires for  
two VIOLINS and a BASS

	s	d
Tibaldis Sonatas	4	0
Bomporti's Opera 2 <sup>d</sup>	4	0
Bomporti's Opera Quorto	4	0
Albinonis Sonatas	4	0
Zianis Sonatas	4	0
Bononcinis Sonatas	3	0
Nicola Matice Aires	10	0
Corellis Opera Primo	8	0
Corellis Opera Secundo	8	0
Corellis Opera Tarza	8	0
Corellis Opera Quorto	8	0
All M <sup>r</sup> H Purcells Aires	8	0
M <sup>r</sup> H Purcell Sonatas	6	0
M <sup>r</sup> Fingers 12 Sonatas	6	0
M <sup>r</sup> Ravencrofts Sonatas	4	0
Fingers Sonatas 2 Violins	3	0
Courtivills Sonatas	3	0
Harmonia Mundi	4	0
M <sup>r</sup> Corbets Sonatas	4	0
Albinonis Concertos	5	0
Pepusch Aires for 2 Violins	3	0

SOLOS for  
a VIOLIN and a BASS

	s	d
12 Solos by Corelli	5	0
24 Solos by Pepusch	10	0
10 Solos by Bomporti	4	0
6 Solos by Gasperini	3	0
6 Solos by Severall M <sup>r</sup>	3	0
Fingers & Purcells Solos	3	6
Sonatas with Rules for a Bass	1	6

MUSICK for a  
single VIOLIN

The 1 <sup>st</sup> & 2 <sup>d</sup> Division Violin	2	6
Select Preludes by all M <sup>r</sup>	2	6
Select Lessons for Violin	1	6
A Collection of Jiggs &c	1	6
A Book of Scotch Tunes	1	0
A Book of Minnrets &c	1	6
A Book of Country dances	1	6
Instructions for Violin	1	6
2 <sup>d</sup> Book of Select Lessons	1	6

MUSICK for the  
HARPSICORD

	s	d
Sign <sup>r</sup> Baptift Lessons	5	0
M <sup>r</sup> H Purcells Lessons	2	6
D <sup>r</sup> Blows Lessons	1	6
D <sup>r</sup> Blows Psalms	1	6
Lessons in Camilla	3	0
The 1 <sup>st</sup> & 2 <sup>d</sup> Ladys Barquet	2	6
Dupars Lessons	2	0
L <sup>d</sup> Birons Lessons	1	6
Aires & Lessons by Severall	1	6
M <sup>r</sup> Kellers Rules	1	6
Severall Books of Ladys enter tainment being Lessons &c	2	6
The 3 <sup>d</sup> Ladys Entertainment	2	6

VOCAL  
MUSICK

The Opera Camilla -  
The Opera Thomyris  
The Opera Loves Triumph  
The Opera of Pyrrhus  
The Opera of Clotilda  
The Opera of Arfinoe  
The Opera of Rosamond  
The Temple of Love

The Opera of Dioclesian  
M<sup>r</sup> Eccles Collection of Songs  
D<sup>r</sup> Blows Collection of Songs  
M<sup>r</sup> H Purcell Orpheus  
M<sup>r</sup> Welldons Songs  
The Judgment of Paris  
Healts & Drinking Songs  
A Collection of Catches  
A Collection Scotch Songs  
A Collection of Comical Songs

*A Table of the SONGS in the Monthly Mask for the Year 1709 Printed for I Walfh & Randall*

<i>Novem<sup>r</sup></i>	{ Ye winds that Sighing Now my Freedoms regaind Madam I'm Just Come	<i>May</i>	{ I hate a Fop that at his Glafs Royall Flora dry up your tears Now Comes on the Glorious year Elevate your Joys
<i>Decem<sup>r</sup></i>	{ Grand Lewis let pride Ding dong Bell How Happy are we As Amoret with Phillis	<i>June</i>	{ Unhappy Celia Chear up my braye Hearts Leave wavring Heart To Victoria Brittania
<i>Jan<sup>r</sup></i>	{ When perfet Beauty Now mortalls prepare Fair Cloe Happy is that man	<i>July</i>	{ A Trifling Song When Alticena Whilst in mirth we abound To fight in your Cups
<i>Febr<sup>r</sup></i>	{ Fill every Glafs Old Rinard has led Ah Sorry poor French	<i>August</i>	{ Lull me Gentle Strains I Gaze on Mellanife Beladynas blith and pretty
<i>March</i>	{ Cantata They fay your Angry Tis Annas Day	<i>Septem<sup>r</sup></i>	{ Sound all your Instruments May the Eyes of my Myftrefs Cibes a Goddeſs in the Groves How happy are we now the winds
<i>April</i>	{ We London Valets Would you have a young Virgin Monsieur Looks pale We prophets of the Modern Race	<i>Octob<sup>r</sup></i>	{ The Battle was Bloody In Vain's the Forcing power About with the Glaſſes Born to Surprife

*BOOKS of Instrumental and Vocal Muſick Printed in y<sup>e</sup> Year 1709*

<i>Twenty four New Country dances 1709</i>	<i>A New Flute Book 7<sup>th</sup> Flute Maſter</i>
<i>Minuets for the Royall Portugiſe</i>	<i>A New Violin Book 4<sup>th</sup> Nolen's Volens</i>
<i>Minuets for the Brawl of Audenard</i>	<i>A Book of Familiar and Noted Tunes &amp;c</i>
<i>The Portugiſe Figure dance</i>	<i>A Book for the Flagelet Gamut way</i>
<i>Muſick in the Ladys Fine Aires</i>	<i>Select Leſſons for a Single Flute</i>
<i>Muſick in four Parts by M<sup>r</sup> Corbett</i>	<i>A 2<sup>d</sup> Book Select Leſſons for a Violin</i>
<i>Muſick in Perollo and Ifadora</i>	<i>Country dances for three Laſt Years</i>
<i>The Opera of Pyrrhus and Demetrius</i>	<i>The Court dances for three Laſt Years</i>
<i>The Symphonys in Pyrrhus</i>	<i>Corbetts Sonatas for two Violins and a Baſs</i>
<i>The Opera of Clotilda</i>	<i>Pyrrhus Aires for two Flutes</i>
<i>The Symphony in Clotilda</i>	<i>Clotilda Aires for two Flutes</i>
<i>Engliſh &amp; Italian Aires for 2 Flutes</i>	<i>Pepuſh Aires for two Flutes</i>
<i>A Book of Catches for 3 and 4 Voices</i>	<i>Pepuſh 2<sup>d</sup> ſett of Solos for the Flute</i>
<i>A Collection of Drinking Songs</i>	<i>Albinonis Concertos</i>
<i>A Cantata by M<sup>r</sup> Purcell</i>	<i>Pepuſh Aires for two Violins</i>
<i>A Cantata by M<sup>r</sup> Eccles</i>	<i>The 3<sup>d</sup> Book of the Ladys Entertainment</i>
<i>A Cantata by M<sup>r</sup> Pepuſch</i>	<i>Fingers and Purcells Solos for the Violin</i>
<i>A Collection of Scotch Songs</i>	<i>Fingers and Purcells Solos for the Flute</i>
<i>A Collection of Comick Songs</i>	<i>M<sup>r</sup> Mantys Tunes</i>



25-4

Forman, H.

(Sonata) Six Sonatas... Opera  
Tercio.

Violin II, Tromba II

K. M. A.

*Strophane*  
*Violino Secondo.*

2-3-78  
Edessa 179

# SIX SONATA'S

*Five in Four & a Sixth in 7 Parts*

Compos'd

*In Imitation of  
Archangelo Corelli*

BY

*W<sup>m</sup> Topham* M.A.



Opera Terza.

LONDON, 1792

Printed for J. Walsh Servant in Ordinary to her Majesty and  
P. Randall at *g* Harp & Hoboy in Katherine Street near Somerset House  
in *g* Strand & J. Hare at *g* Viol & Flute in Cornhill near *g* Royall Exchange



# VIOLINO SECONDO

I

## SONATA

I

Grave

I

Allegro

Adagio

Vivace

This musical score is for the Violino Secondo part of a Sonata, first movement. It consists of four distinct movements, each with its own tempo and key signature. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The movements are: 1. Grave (slow, 3/4 time), 2. Allegro (fast, 3/4 time), 3. Adagio (slow, 3/4 time), and 4. Vivace (fast, 3/4 time). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first movement is marked 'Grave' and the second 'Allegro'. The third movement is marked 'Adagio' and the fourth 'Vivace'. The score is divided into four systems, each corresponding to one of the movements. The first system is marked 'I' and the second 'I'. The third system is marked 'I' and the fourth 'I'. The score ends with a double bar line and a repeat sign.



# VIOLINO SECONDO

2

## SONATA

II

Grave

Vivace

Adagio

Allegro

# VIOLINO SECONDO

3

## SONATA III

Grave

Vivace

Adagio

Allegro

# VIOLINO SECONDO

4

## SONATA IV

Grave

Allegro

Adagio

Allegro

# VIOLINO SECONDO

5

## SONATA

V

Grave

The musical score is written for Violino Secondo and consists of 15 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first movement is marked 'Grave' and features a slow, melodic line with some chromaticism. The second movement is marked 'Allegro' and is characterized by a more rhythmic, dance-like quality with frequent eighth and sixteenth notes. The third movement is marked 'Adagio' and is a slower, more lyrical piece, featuring a prominent triplet in the middle. The fourth movement is marked 'Vivace' and is a fast, energetic piece with a strong rhythmic drive. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'ff' (fortissimo).



VIOLINO SECONDO

6

SONATA  
VI

Vivace

First section of the Sonata VI, Violino Secondo, marked Vivace. It consists of four staves of music in G major, 2/4 time, featuring rapid sixteenth-note passages and slurs.

Slow

Second section of the Sonata VI, Violino Secondo, marked Slow. It consists of four staves of music in G major, 3/2 time, featuring a slower tempo with half and quarter notes.

4 Allegro

Third section of the Sonata VI, Violino Secondo, marked 4 Allegro. It consists of five staves of music in G major, 4/8 time, featuring a fast tempo with eighth-note passages and slurs.

Adagio

Fourth section of the Sonata VI, Violino Secondo, marked Adagio. It consists of two staves of music in G major, 4/4 time, featuring a slow tempo with quarter and eighth notes.





C-1

Forham, W.

[Sonat.] Six 32mths's...  
ra Terza.

Violoncell, Viola.

K. M. A.

*Forham*

*Violoncello.*

*520017*

# SIX SONATA'S

*Five in Four & a Sixth in 7 Parts*

Compos'd

*In Imitation of  
Archangelo Corelli*

BY



*W<sup>m</sup> Topham M.A.*

Opera Terza.

LONDON, [1703]

*Printed for J. Wallh Servant in Ordinary to her Majesty and  
P. Randall at y<sup>e</sup> Harp & Hoboy in Katherine Street near Somerset House  
in y<sup>e</sup> Strand & J. Hare at y<sup>e</sup> Viol & Flute in Cornhill near y<sup>e</sup> Royall Exchange*



# VIOLONCELLO

I

## SONATA

I

Grave

Allegro

Adagio

Vivace

I

# VIOLONCELLO

2

## SONATA

### II

Grave

Vivace

Adagio

Allegro

The musical score is written for a single instrument, Violoncello. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Grave'. The second staff continues the 'Grave' tempo. The third staff introduces a 'Vivace' tempo. The fourth staff continues the 'Vivace' tempo. The fifth staff continues the 'Vivace' tempo. The sixth staff continues the 'Vivace' tempo. The seventh staff continues the 'Vivace' tempo. The eighth staff continues the 'Vivace' tempo. The ninth staff continues the 'Vivace' tempo. The tenth staff continues the 'Vivace' tempo. The eleventh staff continues the 'Vivace' tempo. The twelfth staff continues the 'Vivace' tempo. The thirteenth staff continues the 'Vivace' tempo. The fourteenth staff continues the 'Vivace' tempo.

# VIOLONCELLO

3

## SONATA III

Grave

Vivace

Adagio

Allegro

The musical score is written for a cello (Violoncello) in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 14 staves. The first staff is marked 'Grave' and 'I'. The second staff is marked 'Vivace' and '4'. The third staff is marked 'Adagio' and '2'. The fourth staff is marked 'Allegro' and '2'. The score includes various musical notations such as notes, rests, and dynamic markings.

# VIOLONCELLO

4

## SONATA

### IV

Grave

Allegro

Adagio

Vivace



# VOLONCELLO

5

## SONATA

V

Grave

The musical score is written in bass clef with a key signature of one sharp (F#). It features several movements:

- Grave:** The first movement, marked 'Grave', consists of several staves of music.
- Allegro:** The second movement, marked 'Allegro', begins with a 3-measure rest (indicated by a '3' above the staff) and continues with more music.
- Adagio:** The third movement, marked 'Adagio', begins with a 5-measure rest (indicated by a '5' above the staff) and continues with more music.
- Vivace:** The fourth movement, marked 'Vivace', begins with a 4-measure rest (indicated by a '4' above the staff) and continues with more music.

The score includes various musical notations such as notes, rests, and dynamic markings.

VIOLONCELLO

6

SONATA

VI

Vivace

This musical score is for the Violoncello part of Sonata VI. It is written in G major (one sharp) and 3/4 time. The piece is divided into four distinct tempo sections:

- Vivace:** The first section, starting at measure 1, is in 3/4 time and features a lively, rhythmic melody with many eighth and sixteenth notes.
- Slow:** The second section begins at measure 21, marked with a 3/2 time signature. The tempo slows down, and the melody becomes more melodic and sustained.
- Allegro:** The third section starts at measure 38, marked with a 6/8 time signature. The tempo increases, and the music becomes more rhythmic and energetic.
- Adagio:** The final section begins at measure 54, marked with a common time (C) signature. The tempo slows down significantly, and the music is characterized by long, flowing lines and a more contemplative mood.

The score consists of 15 staves of music, with various musical notations including notes, rests, bar lines, and dynamic markings. The key signature of one sharp (F#) is maintained throughout the piece.

# TENOR

7

## SONATA VI

Vivace

This musical score is for a Tenor part, likely for a voice or instrument. It is titled "SONATA VI" and is divided into two main sections: "Vivace" and "Adagio".

The "Vivace" section begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of staves with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket labeled "I" spans the first four staves. A second ending bracket labeled "I" spans the next four staves. A third ending bracket labeled "I" spans the final four staves of the "Vivace" section. The section concludes with a double bar line.

The "Adagio" section begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of staves with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket labeled "I" spans the first four staves. A second ending bracket labeled "I" spans the next four staves. A third ending bracket labeled "I" spans the final four staves of the "Adagio" section. The section concludes with a double bar line.



Topham, M.

[Sonat.] Six Sonatas...

Opera Terta.

Org. (cont.)

K. M. A.

*Topham*

*Opera Terta*

*Organo.*



*[Handwritten: 1709, 7]*

# SIX SONATA's

*Five in Four & a Sixth in 7 Parts*

Compos'd

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Archangelo Corelli*

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*W<sup>m</sup> Topham*  M.A.

Opera Terza.

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in y<sup>e</sup> Strand & J. Hare at y<sup>e</sup> Viol & Flute in Cornhill near y<sup>e</sup> Royall Exchange*

# SONATA

Grave

ORGANO

The musical score is written on 12 staves, organized into four systems of three staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo markings are Grave, Allegro, Adagio, and Vivace. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and other performance instructions.

**Grave**

**I**

**Allegro**

**Adagio**

**Vivace**

# SONATA

## II

Grave

ORGANO

First system of musical notation for the Grave section. It consists of two staves with various musical notes, rests, and fingerings. The tempo is marked 'Grave' and the instrument is 'ORGANO'. The key signature has one flat (B-flat). The time signature is common time (C). The first staff ends with a double bar line and a repeat sign.

Vivace

Second system of musical notation for the Vivace section. It consists of two staves with various musical notes, rests, and fingerings. The tempo is marked 'Vivace'. The key signature has one flat (B-flat). The time signature is common time (C). The first staff ends with a double bar line and a repeat sign.

Adagio

Third system of musical notation for the Adagio section. It consists of two staves with various musical notes, rests, and fingerings. The tempo is marked 'Adagio'. The key signature has one flat (B-flat). The time signature is common time (C). The first staff ends with a double bar line and a repeat sign.

Allegro

Fourth system of musical notation for the Allegro section. It consists of two staves with various musical notes, rests, and fingerings. The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The time signature is common time (C). The first staff ends with a double bar line and a repeat sign.

# SONATA

## III

ORGANO

Grave

Vivace

Adagio

Allegro

This is a handwritten musical score for a Sonata III on Organ. The score is written on ten systems of five staves each. The key signature is B-flat major (two flats). The tempo markings are Grave, Vivace, Adagio, and Allegro. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into sections by tempo changes: Grave (first system), Vivace (second system), Adagio (third system), and Allegro (fourth system). The handwriting is in ink on aged paper.



SONATA  
IV

ORGANO

Grave

Allegro

Adagio

Vivace

This is a handwritten musical score for a Sonata IV for Organ. The score is written on 15 systems of two staves each. The key signature is G major (one sharp, F#) and the time signature is 4/4. The piece is divided into four distinct tempo sections: Grave, Allegro, Adagio, and Vivace. The notation is heavily annotated with fingerings (numbers 1-5) and breath marks (sigma symbols). The score concludes with a double bar line and repeat signs.

## SONATA

## ORGANO

5

This is a handwritten musical score for organ, titled "SONATA" and "ORGANO". The score is written on multiple staves, each containing musical notation including notes, rests, and various markings. The notation is dense and includes many accidentals (sharps, flats, naturals) and fingerings (numbers 1-5). The score is divided into sections by tempo markings: "Allegro" and "Adagio". The "Allegro" section is characterized by faster, more complex rhythmic patterns, while the "Adagio" section features slower, more sustained notes. The "Vivace" section returns with a faster tempo. The score concludes with a final cadence. The handwriting is clear and legible, typical of a composer's manuscript.

Allegro

Adagio

Vivace

# SONATA VI

ORGANO

Grave

Slow

Allegro

Adagio

This musical score is for Sonata VI, Organ. It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four distinct sections by tempo markings: Grave, Slow, Allegro, and Adagio. The Grave section begins with a 4/4 time signature and features a series of descending and ascending scales with various fingerings indicated by numbers 1-5. The Slow section follows, marked with a 3/4 time signature, and consists of a series of sustained chords and single notes. The Allegro section is marked with a 4/4 time signature and features a more active, rhythmic melody with many sixteenth and thirty-second notes. The Adagio section is marked with a 3/4 time signature and features a slower, more melodic line. The score is heavily annotated with fingerings (numbers 1-5) and breath marks (asterisks). The piece concludes with a final cadence in the Adagio section.